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S.F.A.(eye)

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S.F.A.(eye) Seeks Volunteers

I would like to thank all of you who have submitted things for the *S.F.A.(eye)*. We are going to try to have two issues each semester, so submissions that do not meet the deadline for the upcoming issue will be published in the following one.

The *S.F.A.(eye)* is still looking for some of you who would like to donate your time and skills to help put it together. You can contribute with ideas, create and be responsible for your own section, fund raise, or distribute. Get involved and help the Eye grow.

Drop your submissions in the *S.F.A.(eye)* box, across from the Admissions Office. Make sure you put them in an envelope and print your full name on it if you want your stuff back. All submissions will be returned via your mailbox.

Multi-Cultural Symposium Held at S.F.A.I.

"Sources of a Distinct Majority", the first multi–cultural symposium in a series of three, was held April 7-9, 1989. The participants posed these questions: Where are we? What are we celebrating? What is the agenda for the art and artists of color for the 1990's?

Where are we. We are at the point of making some progress, but much more change is needed. The galleries, museums, and critics of the "mainstream" art community choose to ignore the demands of multi-cultural artists, women artists, and gay and lesbian artists.

The fraction of primarily white males does not want to accept multi-cultural artists as contemporary. In this "mainstream" arena, artists of color are still stereotyped as doing "primitive" art, which in itself is an incorrect term. The word "primitive" refers to the past, as where the work is of a different culture, in the present. I personally reject this stereotype because most of the work I have seen have been a reflection of the artists' personal vision and not a responsibility to their ancestry. The best statement to sum up Black art was made by a reporter of the New York Times. He said, and I quote, "The sources and approaches of Black artists are so diverse that there is absolutely no such thing as Black art."

"Mainstream" art community has given the impression that there are not many contemporary, multi-cultural artists and that there is not a large multi-cultural audience. This has come about because the use of exclusionism. This is basically a continuing circle of primarily white galleries taking in white artists. Maybe the word "mainstream" should be replaced with "White, European Ethnic Art", which is much more appropriate. These galleries went as far as to support racist shows such as "Nigger Drawings" and "No Japs at My Funeral." As a matter of fact, "Nigger Drawings" was publicly funded by the New York State Council on the Arts with funds set aside for multi-cultural and non-Euroethnic communities.



— Kevin Sudeith

There are some statistics found by Howardena Pindell that disturbs me. For example, the Guggenheim museum has only shown one artist of color since 1980. The Metropolitan Museum has only 17.78% of their programs listed as shows with artists of color and only one of these shows was of contemporary art the rest were artifacts. This is a threatening statitistic because the Metropolitan receives 13.5

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million dollars in public funds. From a three page list in the Pindell report I found that out of 64 major galleries in New York:
39 galleries are 100% white in their showings
15 are 90-99% white
7 are 80-89% white
2 are 75% white
1 is 69% white ,Semaphore Gallery, closing in Spring 1989.

These numbers are consistent with statitistics across the country. Because of economic unrest, more galleries with a fair showing of "majority" artists, such as the Semaphore gallery, are closing. I use the word "majority" because more than two-thirds of the world is non-European and in New York, where this survey was taken, the population is over 50% non-European.
— Mark Ritter

Famous Couples I Just Don't Believe Are Really Together
and if they are, are probably sleeping in separate beds

Rosanna Arquette & Peter Gabriel— Horse face meets Mr. ethereal.

Diane Keaton & Al Pacino— Isn't this woman ever satisfied? First. it's Woody Allen, then Warren Beatty, now poor Al. All he wants is his Cappuccino, not a hysterical white bread goody-goody.

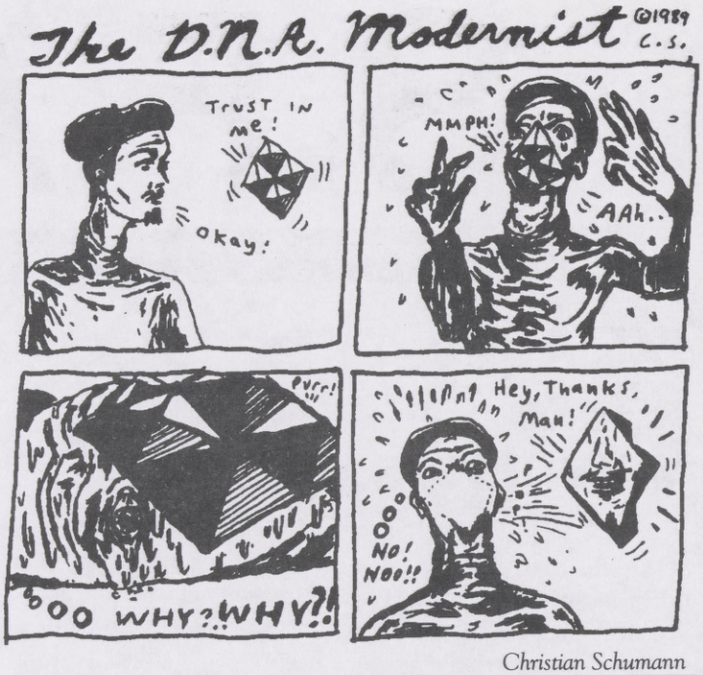
Lisa Bonet & Lenny Kravitz— Lisa Bonet with anyone is actually a surprise. She needs to take some uppers.

Tom Selleck & Julie Mack— Joan Rivers' sister & Mr. Macho?

Loni Anderson & Burt Reynolds— Banana Boobs meets Cannon Balls. No wonder Tom & Burt are such good friends! — Katie Pfeiffer

Bad Art

Well, a new semester has once again flung onto SFAI, and along with it, the curious phenomenon of Bad Art! Upon entering the courtyard, the viewer is assaulted by these created monstrosities. Can I clear the air?. Sometimes the only thing that qualifies these works of art is that they are on campus. Lord knows how much more of this I can take. Why sometimes I wish these artists were sentenced to wearing black bands across their eyes to maintain their anonymity, you know, like the "Fashion Do's And Don'ts" articles in Mademoiselle. Get real! These items wouldn't sell at Headlines! And you know which works I'm talking about. The eyesore made of rags, bolted to the third floor north staircase? YIKES! What possessed this person to make this spring cleaning? (Mercifully, at press time this piece was removed.) Remember when your mom would say, "that's interesting," when she didn't want to hurt your feelings, cuz' the piece of s— set before her was causing her eyes to tear?. That's what I'm getting at!. My brothers and sisters, please think about what you are putting out on display. There is nothing wrong with not showing your work. If it's hard for you to look at your work in public, then think how hard it must be for us!. And remember, just 'cuz they are staring at it isn't necessarily a cause for celebration. They could be wondering what the f— it is.
— Cliff Hengst



Christian Schumann

Endothermic Melancholy
by Rod Morrell

Lugubrious and illusory pubescent rings, transversing through narrow recurrent alleys and rivers of disseminated landscapes of mind and creature. Negate the transitions of row after row of arched lineal infrastructure.

Crosses of weary elders converge, resistant of perception and allegory on the contours of obtrude paradox, through illusions and hypothesis travels grand regions of diverging monoliths, a vernal stigma of retrograde reaction ties fixation to non-structural mutance.

The enigma of forensic epilogue scatters in the winds of igneous compulsion. Calcinated figures and alizarin fields avoid explosions of collineal effigies. Singular contrasts and contradictions avoid nightmares in hybrid facsimiles. Muddy black dusks and sexual rhetoric collide through violent implosion.

In the requiem of paradoxical deaths lies obtrude contours of mind's hand sight into imperious velocity. Visceral complexes and coaxial compulsions destroy transverse aberrations in phrenolic reprisal.

Fixations, reactions, and quantum sequences, transcribe the lateral immersion into infinitive junctures, psycho-sexual endeavors of complex visceral quadrants, mingle in the luminous chill of opaque dialogue.

Columns and fantasies dissect the perceptual notions of cyclical epilogue, symbolistic statements of matrix erosions, devastated forms, figures, and frontage reflections. Synthetic aberrations and truncated vectors repel the truths of light and life. Illusions, perceptions, and restrictions arouse dying, lying domiciles impotence, dying, lying. Demented sexual transfusions and societies pubescent descend into deaths vault, are at one in abrasive consumption.

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Meet The Artists:

Two S.F.A.(eye) Interviews

Stephen Hendee is a senior in the sculpture department at SFAI. He has been at the Art Institute for two and a half years. Last summer he was given a full scholarship to attend a summer program at Skowhegan, a painting and sculpture school in Maine. I decided to talk to Stephen along with another student, Kevin Sudeith, who was given a fellowship to paint at Yale's summer program. I asked about their experiences at these programs and how the programs differed from that which is offered at the Art Institute.

Q: *How was Skowhegan different from SFAI?*

A: The program differed with the aspect that one is able to work constantly. There's also varied lectures from well-known artists who are not all painters. More discourse about what the students were doing among the students. I learned more from the students than the teachers, although the faculty was good.

Q: *What were the critiques or reviews like?*

A: A lot of them were incredibly over-analytical and didn't emphasize that the thing that makes us make art is the enjoyment of it.

Q: *Were there any faculty members who stood out as being really good?*

A: Bill King was a good part of the faculty. He's a figurative sculptor who works in wood. He makes portraits of himself and is very honest about that. That's what I respected about him. He put his studio in with all the other sculptors when none of the other teachers wanted to have anything to do with the students.

Q: *What are you working on now?*

A: I have an opening on the nineteenth of October at the ATA, it's called Hendee's Palace of Mysteries. It is a side show about my time travels into the future.

Q: *What inspired this?*

A: Well, strange things have been happening since I had a visitation by the archangel Gabriel (He's the angel that blows a horn at the end of the world). He gave me his trumpet.

Second Interview:
Kevin Sudeith—

Q: *How was Yale different from SFAI?*

A: Very structured, pretty formal. (It) exerted to me that painting is not about self-expression. Structure is the key word, you're working within an historical context as well. More important than an individual's self-expression or personal story is the function that Art serves in the culture. This view helped clarify my intent in terms of imagery. Imagery was a big problem for me. It gave me more modes for creating space to amplify the content of the painting.

Q: *What were the critiques or reviews like?*

A: They dealt with the big picture. Not like this head is too big, this arm is too small, but more of how the themes in the painting were or were not working; consistent problems. They were often very blunt, very aggressive. They were tremendously valuable. The whole program was very worthwhile.

Q: *Were there any faculty who stood out as being really good?*

A: A visiting artist named John Moore. Since I've been back here, I've thought more about him than anyone else. He's a still-life and landscape painter. He uses formalist devices to take a real space and make it literally incorrect and therefore abstract. Another one was Richard Ryan who had a very romantic philosophical yet very formal attitude. He did some casing still-lifes. One was a pyramid of blue spheres with an impossible light that transformed the still life into an abstraction which rendered it conceptually f—ing contemporary.

Q: *What are you working on now?*

A: I'm working solely on religious content. I've got two sorts of work. One is fantastic situations of traditionally religious characters. One is Job and the devil, Catholic school boys and the holy family. The other body of work is portraiture which makes the leap of faith through the spatial context and a notion about "love" that's not kitsch and romantic but critical-- blunt. There is an affection for the individual's power, an attention for their flesh. But a violence too, for the people appear far older, decrepit, and spent than they may actually be. I operate in a mode similar to nature; for nature is both generous and provides for people but it is also stupidly violent and destructive, a historical Judeo-Christian image of God is similar to that of nature. I see myself as a witness to the actions of God and Man. — Laura Cotton

classifieds

Use the *S.F.A.(eye)* classified ads to find employment, housing, supplies, etc., or to make announcements, advertise services, travel opportunites, studio space, etc.. Drop your ad or announcement in the *SFA(eye)* box (across form the cashier's office). Write "for *SFA(eye)* classifieds" and specify the section under which you would like the ad to run.

Starving Marvin's Bananna Bread Bake-Off

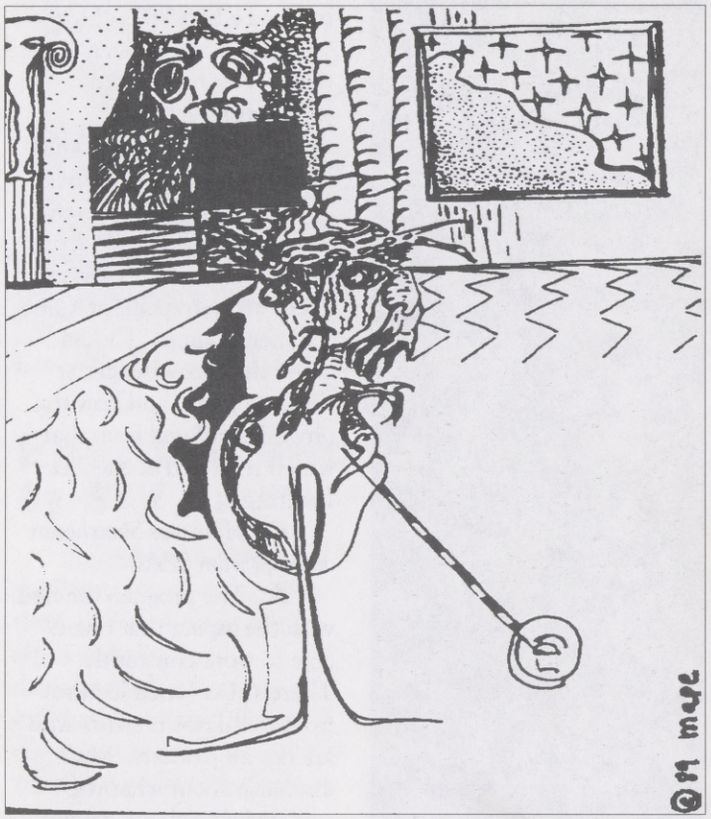
If you are like me and hate mushy, dark brown, spotted, soft bananas. And if you like to have something to munch with your coffee, or at any other time. If you are on a budget, or if you just like the adventure of trying to do something new, this is a very easy recipe to start with:

BANANA BREAD
1/4 cup of oil
2/3 cup of sugar
3 to 4 bananas, mashed
3 eggs, beaten
2 cups of flour, sifted
1 tablespoon baking soda
1/4 teaspoon salt
2/3 cup milk
1/3 cup chopped nuts (walnuts, pecans, almonds, etc.) or raisins
1/2 teaspoon vanilla or ground lemon skin (optional)
loaf pan 8 x 10-inch

1. Preheat oven to 350°F. Cream oil & sugar in a large bowl. Add bananas and eggs and beat well.
2. Stir flour, baking soda, and salt together and blend into banana mixture.
3. Add milk, nuts or raisins, and vanilla or lemon and stir a few times.
4. Pour batter into oiled 8 x 10 inch pan. Bake 350°F until toothpick or knife when inserted in the center comes out clean. (About 50 minutes to one hour).
5. Let cool and then eat.

Dear banana lovers, and those who will try this for the first time, I hope you will do it more than once!.

Drop all questions, comments, and contributions to: Starving Marvin in the *SFA(eye)* box (across from the Cashier's Office).

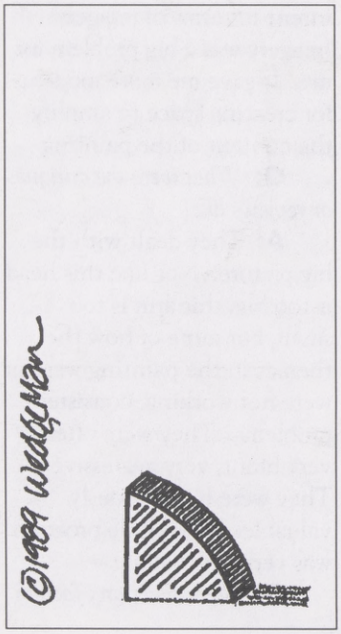


— Mape Esteve

New Column Features Sex Advice... Ask Mr. Fabulous!

Starting next issue, we will have an advice column called, "Ask Mr. Fabulous". If you have any problems with sex, love, or sex, just drop off your questions in the *SFA(eye)* box (across from the Cashier's Office).

Remember, if you have a problem, just "Ask Mr. Fabulous!"



In Memory of Bette Davis: Studio Queen and Tough Old Bitch

Well, Bette finally died. I don't mean that in an evil way, It's just that with her stroke and other ailments, she wasn't going to last much longer. She was a tough old bitch; the last of the Hollywood Studio Queens, and in my opinion one of the greatest actresses Hollywood has ever turned out. If you disagree then rent "All About Eve", "Jezebel" or even "Whatever Happened to Baby Jane?"

Bette was a tyrant to work with supposedly, a perfectionist down to the wire. But she had to be, she was one woman in huge corporation dominated by men, and for this, her talent will never be forgotten. Ms. Davis often said that she wanted, "Bette Davis, I did it the hard way" engraved on her tombstone, and we all agree. Even at 81, she could still slay David Letterman with one swift lash of her tongue. We will never forget you, Bette. Give Joan a big kick for us in heaven!. Until next time, I love you all!
— Cliff Hengst